- Studio, guild agreements: reading the fine print
- RCA's Sotheby auction results revealed
- Westinghouse, Disney announce pay plans
- Showtime celebrates fifth anniversary

CableVision

The news and features weekly of the cable television indust

November 23, 1981

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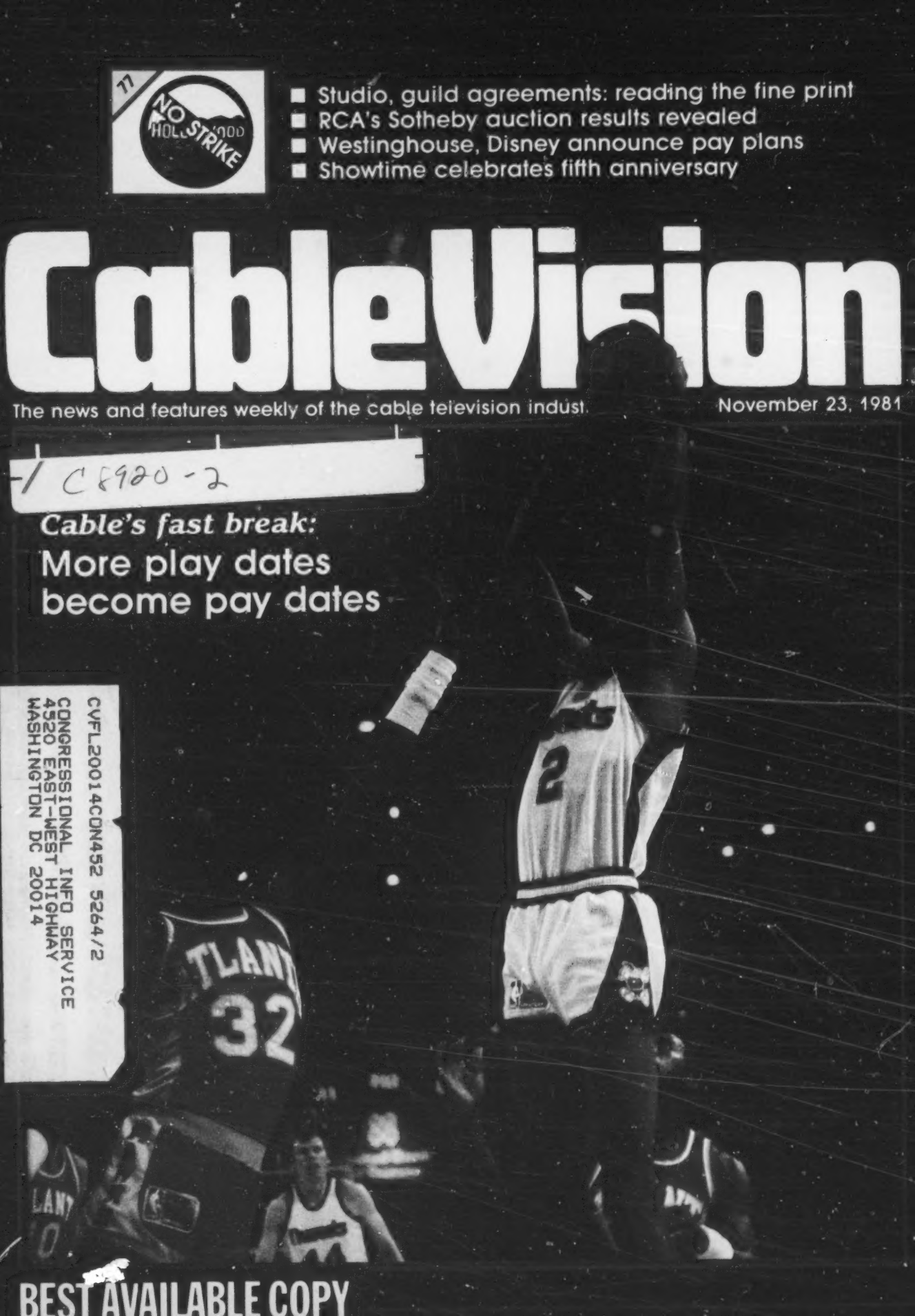
Cable's fast break: More play dates become pay dates



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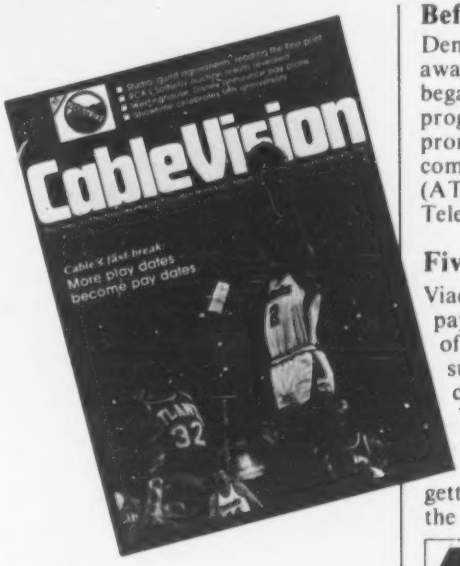

Cover story

Sports on cable is now a buzzword for both the cable industry and professional teams. The trend toward offering regional pay sports networks is catching fire around the country for three of the four biggest leagues: Hockey, basketball and baseball. *CableVision* examines the teams involved and provides a rundown on the present and future plans of the associations and leagues as they move or contemplate a move toward cable. **Page 59.** Cover photo courtesy of the Denver Nuggets.

Do I hear $14 million?

In less than one hour, RCA Americom was $90 million wealthier by auctioning off seven transponder leases on its Satcom IV satellite scheduled for launch in early 1982. **Page 15.**

Family orientation

Walt Disney Productions has made its move into pay programming through a 50/50 joint venture with Group W Satellite Communications, pooling together resources, programming and two berths from GWSC's stable of transponders. **Page 16.**

Scaling down

Hughes Communications has announced what they believe to be a major breakthrough for earth stations. Officials say that they have developed a technique for modifying earth stations allowing simultaneous reception of programming from two satellites. **Page 19.**

Before the public's eye

Denver, anxiously awaiting the awarding of its cable franchise, began to see in person some of the programming and other franchise promises offered by the three competitors: Mile Hi (ATC/Daniels), United, Teleprompter. **Page 24.**

Five years young

Viacom and Teleprompter's joint pay venture completes a half-decade of operation this month. 2.5 million subscribers to show for its battle to carve a market between HBO and The Movie Channel. *CableVision*'s Simon Applebaum profiles the road Showtime has travelled so far, getting some hints on directions for the next five years. **Page 40.**

Sweeping up the results

Has the dust really settled for the series of strikes that hit Hollywood this past summer? It would appear that the actors, directors and writers are relatively satisfied with the agreements reached with management, but officials of all three industries question how long the entertainment industry will remain satisfied. *CableVision* examines the results so far. **Page 77.**

Booth breakdown

It's that time of the year again when *CableVision*, like all others involved in the industry, prepares for the upcoming Western Show. Included here is a list of those exhibitors planning to attend. **Page 95.**

Detecting a hit

HBO's Standing Room Only special slated this month features Frank (*Dracula*) Langella as the cool, canny, baffling super-sleuth known as Sherlock Holmes. *CableVision*'s Robert DiMatteo reviews the program. **Page 35.**

Settling the dust

What are the end results of the Hollywood's strikes, and what affect do they have on made-for-pay production?

As the dust from the strike-torn summer settles over the entertainment industry and the fall network season limos off to a badly-damaged start, producers, executives and business affairs departments are taking a long hard look at the three major guild agreements (Directors, Writers and Screen Actors) and what they mean in terms of getting pay TV production off the ground.

"It's a total mess," lamented one studio executive who asked not to be named. "All of the residual clauses are triggered at different times. It's driving our people crazy."

Part of the stalemate is an overall paralysis induced by the fear of a major nationwide recession. Current writer's guild statistics show that 50 percent of all network shows are being written by ten percent of the membership.

"A recession is when your neighbor isn't working," quipped one guild official. "A depression is when *you're* not working."

One of the major impediments to the blossoming of pay programming is that, to the derision of certain industry onlookers, the writers and the directors have not yet drafted a final document to the agreements reached last summer. Management approaches have been made to "freeze" the minimum basic agreements at 1977 contract levels until the new language has been set down in stone in order to get production off the ground. The overtures have been rejected.

(One exception has squeaked through. A reliable source told *CableVision* that the director, Terry Hughes, hired to shoot *Barefoot in the Park* December 5 in Seattle is being paid "in excess of $200,000" in accordance with the guild agreements. Paramount is producing the musical, which has been licensed by Home Box Office. Paramount Pay President Mel Harris forthrightly denied the $200,000 figure. "He's a superstar director and he's being paid over scale," Harris said. "You figure it out.")

As is often the case, it is the writers who are still wrangling ("I wouldn't let a writer negotiate a taxi fare," said veteran screenwriter Edward Anhalt, who ran a two-page ad in the trade papers protesting the "sketchy information" given the writers guild membership by the negotiating committee).

Guild story

According to industry experts, the writers suffered badly in the final round of negotiations (*CI*, 7/20/81, p.21). Key issues still in limbo are the "going rate and bonus" concept which the negotiating committee believed eliminated from the new contract, and questions surrounding network prime time minimums. Because of the weakness of the writers' original bargaining position following the directors' decision not to join them on strike last June (*CI*, 7/6/81, p.52), sources inside the guild say management is attempting to beat down the promises made at the negotiating table. The same sources indicate that another strike may be in order soon.

Under the terms of the old contract, a one-hour teleplay sold for $6,065 at the "going rate" or scale. If the writer was a "genre," or experienced writer, he received in addition a "bonus" of $3,369, bringing the total to $9,972.

The new contract introduces a 40/60 split between story and teleplay, bringing the total to approximately $11,000 including the 12 percent cost-of-living increase gained for 1981. According to one member of the negotiating committee, eliminating the "bonus" concept was engineered to make it more difficult for producers to "cut off" or to change writers in mid-script.

However, one "genre" writer, who recently turned in a one-hour original script to a major studio television division, was simply paid 12 percent above the old minimum wage for story ($2,417), bringing the gains of the prolonged and costly strike to a grand total of $790.04 in one individual instance.

"They're simply holding the money until the contract is resolved," said the

SAG minimums (1980 new minimums—television only)

	First 18 months	Second 18 months
3-day player:		
Actor and singer (½-hour or 1-hour show)	$638.00	$756.00
Stuntplayer (½-hour or 1-hour show)	711.00	817.00
Actor, singer, stuntplayer (1½-hour or 2-hour show)	774.00	890.00
Sweetening, overdubbing, singer, contractor, step-out	(same as weekly)	
Multiple pictures (weekly):		
Actors:		
(½-hour and 1-hour shows)	$667.00	$767.00
(1½-hour show)	786.00	903.00
(2-hour show)	926.00	1,065.00
Stuntplayer and pilots:		
(½-hour and 1-hour shows)	1,065.00	1,225.00
(1½-hour show)	1,183.00	1,360.00
(2-hour show)	1,312.00	1,509.00
Series:		
½-hour:		
13 out of 13	$903.00	$1,038.00
Less than 13	1,032.00	1,186.00
1-hour		
13 out of 13	1,084.00	1,247.00
Less than 13	1,212.00	1,394.00
1½-hour:		
13 out of 13	1,444.00	1,661.00
Less than 13	1,638.00	1,883.00
2-hour:		
13 out of 13	1,806.00	2,076.00
Less than 13	2,093.00	2,407.00
Two or more series in combined format:		
1-hour	$1,415.00	$1,627.00
1½-hour	1,910.00	2,197.00
2-hour	2,442.00	2,808.00

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writer, who asked not to be named. "It's very clever of them. They collect the interest. I don't."

Frank Pierson, director and author of the screenplays *Cat Ballou* and *Dog Day Afternoon*, declined to comment on the possiblity of another writers' strike, saying it would be "inappropriate" while the issues are still under discussion with management. Pierson did indicate that a membership vote will be called for if management and the negotiating committee cannot resolve the problems "in terms we both understand; that is, incorporation of the bonus concept into across-the board minimums as stipulated in the agreement.

The agreements' meaning

Most studio executives could care less about the internecine problems of the writers' guild. They are concerned with a far more basic problem—how to create a coherent deal-making structure from these widely differing agreements.

"We don't have the language. We don't have the minimums," complained the head of one of Hollywood's nascent pay TV divisions. "How do they expect us to fulfill their demands with such sketchy information?"

Although attempts were made before and during the negotiating process to coordinate the various guild agreements, each one is of necessity tailored to membership needs. This makes the producer's chore even more difficult.

The sliding recoupment concept

Central to the embattled writers guild contract is a "sliding recoupment scale" for pay television, which locks the writer's fee into the producer's recoupment figure. After the producer recoups his investment at a set rate of $1 million per program hour for videotaped shows and $1.25 million per program hour for filmed production, the writer is entitled to two percent of gross receipts. If, however, the writer negotiates a fee above minimum scale, the producer is entitled to up his recoupment figure proportionately, thus delaying the writer's residual payment.

For example, say a writer receives $50,000 for a two-hour made-for-pay movie, a sum which is not uncommon at the network level. This is approximately two-and-one-half times the new minimum demanded by the writers' guild, which is $18,868. The producer is then entitled to recoup $2.5 million per program hour before he has to

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The Writers Guild's national executive secretary is Leonard Chassman.

include the writer in the profits.

Minimums are scheduled to rise at an annual rate of 12 percent effective March, 7, 1981 (retroactive to signing), 12 percent effective July 1, 1981, 11 percent effective July 1, 1983, and nine percent effective July 1, 1984. In "long form" television (over 60 minutes), an additional four percent premium goes into effect July 1, 1984. Pay TV minimums are equivalent to free TV minimums with the same cost-of-living increases scheduled. This has caused some consternation among pay producers. "They're charging us the same minimums as the networks," said Showtime President Mike Weinblatt. "It's incredible."

In addition, the writers' contract calls for 1.2 percent of gross receipts from supplemental markets such as videocassettes and discs. Unlike the actors' and directors' contracts, the writers' percentage is not delayed until the sale of 100,000 units, but is lumped in with tape at the recoupment window as a factor in determining the $1 million recoupment threshold.

Under the new contract, negotiations which were formerly the exclusive province of the networks, (serials, variety, quiz shows and documentaries) will now be subject to industry-wide bargaining. About the only market free of the elaborate new restrictions is that of educational and instructional material.

"If, theoretically, a writer says 'I'll write this for a dollar,' we don't care," said Leonard Chassman, national executive secretary for the writers' guild. "The writer's fee still establishes the recoupment figure. If the writer is working at one-tenth the minimum scale, the producer has to pay him his two percent as soon as he recoups one-tenth his basic cost.

The SAG window

In many ways, the Screen Actors Guild (SAG) contract is the most straightforward of all the guild agreements. It has the advantage of being formally drafted as well.

The pay TV provisions, known as the "SAG window," call for ten free exhibition days per program over each system to which the program is licensed. This is for worldwide rights within a period of one year from initial exhibition on each system. No residual payment is due the actor until either of these two limits, one year or ten runs, has been reached.

As in the WGA contract, pay TV and free TV minimums are the same. Instead of a three-year cost-of-living increase, however, the SAG contract is keyed to an 18-month split, with all minimums increased by 15 percent each time. Compounded, the increases total 32.25 percent over three years.

For videodisc and videocassette sales in excess of 100,000, the actor receives 4.5 percent of gross receipts.

The "SAG" window," as the ten free exhibition days are called, has been widely criticized throughout the guilds as being "4.5 percent of nothing." Many industry observers feel that, in giving away ten exhibition days, the guild has given away its hopes of any residuals at all.

Writers Guild minimums

Examples	1981	1982	1983	1984*
High-budget screenplay	$29,485			$40,000
Network prime time				
30-min. story option screenplay	7,548	8,453	9,383	10,229
60-min.	11,169	12,508	13,883	15,135
90-min.	15,094	16,905	18,764	21,204
120-min.	19,652	22,011	24,432	27,607
One-hour variety	4,048			5,846
One-hour daytime serial				
Weekly package	10,236			13,870
Script fee	1,914			1,374

*The Writers Guild has negotiated an extra year for additional bargaining power.

Directors Guild minimums

Theatrical motion pictures

	1981	1982	1983
Low budget (to $500,000)	$2,989/week	$3,348/week	$3,716/week
Medium budget (to $1,500,000)	3,397/week	3,805/week	4,224/week
High budget (over $1,500,000)	4,754/week	5,324/week	5,910/week

Network prime time

30-min. program	$7,200	$8,064	$8,951
60-min.	12,228	13,695	15,201
90-min.	20,380	22,826	25,337
120-min.	34,237	38,345	42,563

Directors residuals (pay TV)

Based first on number of subscribers and later on employers' gross receipts.

Examples	
Theatrical	.005 per sub
Other dramatic	
30-min.	.00702
60-min.	.001404
90-min.	.002464
Longer	.004011

(Subscriber residual stops when employer required to pay percentage based on gross receipts. When employer's receipts reach $2 million [for a one-hour film] residual is 2% of gross receipts.)

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Guild story

Ken Orsati is SAG's assistant national executive secretary.

Ken Orsati, assistant national executive secretary of SAG and head of the Hollywood guild branch, said, "Everyone we've talked to wants more than ten days." Orsati's confidence, however, represents a tendency within the guilds to overestimate cable's current needs, and perhaps a reliance on outdated figures as well.

Robbin Ahrold, vice president in charge of publicity for Home Box Office, said that in recent years the maximum airing for most programming has been eight or nine plays. Ahrold explained that prior to 1975 HBO had aired films 28 to 30 times, but found a considerable "annoyance factor" owing to the many repeats. Now, HBO "premieres" its films with six or seven runs if they're "really fantastic," according to Ahrold, then "encores" them with an additional two to three runs in six months time. If the film does "really, really well," it will be brought back for a "return engagement" or third airing of another two to three runs.

Ahrold conceded that the advent of 24-hour programming will have more plays with added dayparts. "I don't think you'll see us with as many plays as The Movie Channel, because we'll have twice the title volume," Ahrold said.

The per capita concept

The directors' 1981 contract, considered by members of all three major craft guilds to be the most beneficial of the new contracts, combines elements of all three.

Basically, the directors' new plan gives producers one day of free play for original pay programming. In the first two years of the contract, once a program is licensed to a system or aggregate of systems totalling five million or more subscribers, the director receives a cent-fractional per

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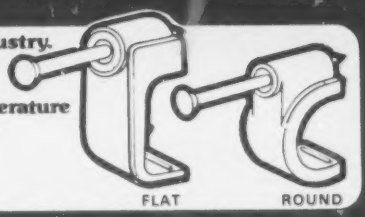

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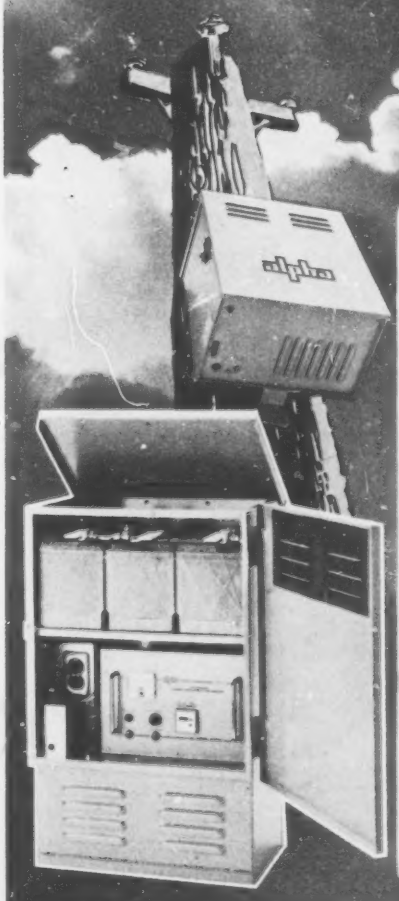

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Guild story

The national executive secretary for the Directors Guild is Michael Franklin.

capita payment (see charts). If the system is Home Box Office, which now has an estimated 7.5 million subscriber base, the per capita payment would be triggered immediately. In the third year of the contract, the subscriber figure is reduced to three million. If the subscriber total should reach 15 million within the three years of the contract, the director then doubles his initial minimum. (In the event that a program should not recoup its costs, the producer is given a 20 percent discount).

According to Michael Franklin, national executive secretary of the Directors Guild, the residual subscriber payment continues year after year until an artificial recoupment figure of $2 million per program hour is reached. At this point the director receives two percent of the gross receipts (during the negotiations the writers complained bitterly that this figure "undercut" their own recoupment figures).

"Under no circumstances" Franklin said, is the producer allowed to shift into gross receipts for the first year. The one exception is in pay-per-view, where the gross concept becomes active immediately. "When we move out of subscriber payents into gross receipts we obviously want to get as much as possible," he explained. "The producers want to move everything into the first year because that's the most important year."

Directors' pay minimums are scaled to the number of subscribers covered by the initial license at a percentage of the network prime time minimums. But, unlike the writers' contract, the director's fee can't be used to wipe out

profit-sharing. If a director negotiates a fee of $40,000, the recoupment figure remains fixed at the arbitrary sum of $2 million.

If a program produced and licensed for pay then goes into free TV, the production entity must pay the standard free TV residuals in addition to the pay schedule already met (150 percent of theatrical scale). If a made-for-pay movie goes into theatrical release, the same terms apply. If the film is put on disc or cassette after being licensed for pay, the window is again set at two percent of the gross after either 100,000 units in sales or the artificial recoupment figure of $2 million has been reached.

The end result?

Obviously, each contract has its own problems. In an industry not known for rushing to open its books, the most common is policing.

In order for the per capita concept to work, the directors must maintain accurate subscriber counts during the full course of production, often from one to three years. Resistance to releasing such "corporate information" has already been encountered from certain companies, particularly HBO.

"We release subscriber figures once a year and that's it," said Steve Scheffer, vice president of programming at HBO.

"Reliable sources," such as those provided from industry trade journals, are specified in the Directors Guild contract as a means of keeping a running count. But, Franklin said, the best government is self-interest.

"It's up to the producer to police subscriber figures in order to get himself the best license fee," Franklin explained.

The actors are relying on good faith in determining when ten exhibition days have been reached. "Any system operates on a faith basis," said Michael Demers of SAG. "The systems are obliged to give reports to the studios. The studios report to us. But, by and large, no better terms can be applied than faith."

In the case of the writers, the big problem will be in gauging when the producer reaches break-even. Even more than the directors, the writers appear vulnerable to the producers' willingness to open their ledgers.

"Our protection is the same as it is in free TV," Chassman said. "If an independent doesn't sign with us, our writers don't work for him."

In Anhalt's view, another problem for writers is that scale on new writers will virtually be phased out of the new markets. "If a producer has to choose between hiring a $20,000 writer who'll get $40,000 in profit-sharing once the recoupment figure has been reached and a $50,000 writer who'll get nothing, you can be damn sure he'll hire the $50,000 writer," Anhalt said.

According to guild statistics, no experienced writer works for scale. A select few may even receive as high as $100,000 for a two-hour teleplay, which would vault the recoupment figure to $5 million per program hour for quality writing.

"Pay TV will have to grow considerably before it can afford the above-scale writer," Chassman said. "A producer might not have that kind of money to play around with to get his project off the ground."

Seeking other sources

At this point, however, producers who have that kind of money aren't going to the guilds. Home Box Office, for example, has gone to Canada to film the first made-for-pay movie. *The Terry Fox Story*, budgeted at an

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estimated $4.5 million. Reportedly, HBO is paying a license fee of $1 million per programming hour to Toronto-based Robert Cooper Productions. (HBO has an official policy of not commenting on license fees. "That's fiduciary information," Scheffer said).

One factor that seems attractive to producers is that Canadian talent is not subject to U.S. guild regulations. However, because *Terry Fox* is the first made-for-pay movie, it is to date the only substantial yardstick available to measure the guild agreements in term of potential cost.

Analysis by several studio executives reveals that *no* residual payments would be triggered in all three years of the current contracts even by this film, the most expensive original project ever launched on pay TV. The reason, according to some industry observers, is that HBO will deficit-finance *Terry Fox*.

HBO disagrees. "We're not deficit-financing anything," maintained Scheffer when questioned. Scheffer said the producer will shoulder the brunt of the cost.

Normally, the producer would factor residuals into the lump sum of $4.5 million for *Terry Fox*. The $2 million is paid to the producer outright. HBO will then amortize the sum by programming. The amortization depends on the terms of the license (normally, one, three, or five years), the number of exhibition days and the number of plays on the network.

An average program budget for HBO is estimated at between $1.50 and $2.00 per subscriber per month for all programming. There are 720 to 750 hours of programming per month, given the maximum 24-hour allowance. To arrive at the budget allotment for one hour of programming, the base is divided by the number of program hours, yielding an average of two tenths of a cent. Since *Terry Fox* is a two-hour film it would be allocated four tenths of a cent.

Home film potential

If *Terry Fox* is given the maximum number of runs feasible in 24-hour programming, it may gross ten cents out of $1.50. If the subscriber base, following current projections, is eight million by the first time it is played, and ten million by the second playing, it stands to make $340,000 and $400,000 respectively. If it is run a year later in a smaller burst of five plays when the subscriber base has reached 12 million, it will gross $240,000. The total comes to slightly under $1 million or half the licensing cost.

Scheffer acknowledged that HBO's costs will be amortized through cheaper programming and other venues such as syndication or network sales. "We did that with *Kramer v. Kramer* and *Ordinary People* too," he said.

"Their cost is far less than making or buying a successful feature film," commented one industry expert. "And they get the cachet of making the first made-for-pay film."

Other companies indicated that reliance on Canadian tax-shelter money and European back-end deals will be the wave of the future in original pay programming for a long time to come. The most favored form of European deal structures seems to be exchanging pre-buy finances for theatrical distribution rights abroad. As a result, it would appear that one can expect a rash of European productions on American pay TV screens.

"It's cheaper and the talent is just as good," said program producer. "Why not use them?"

—Patricia Goldstone

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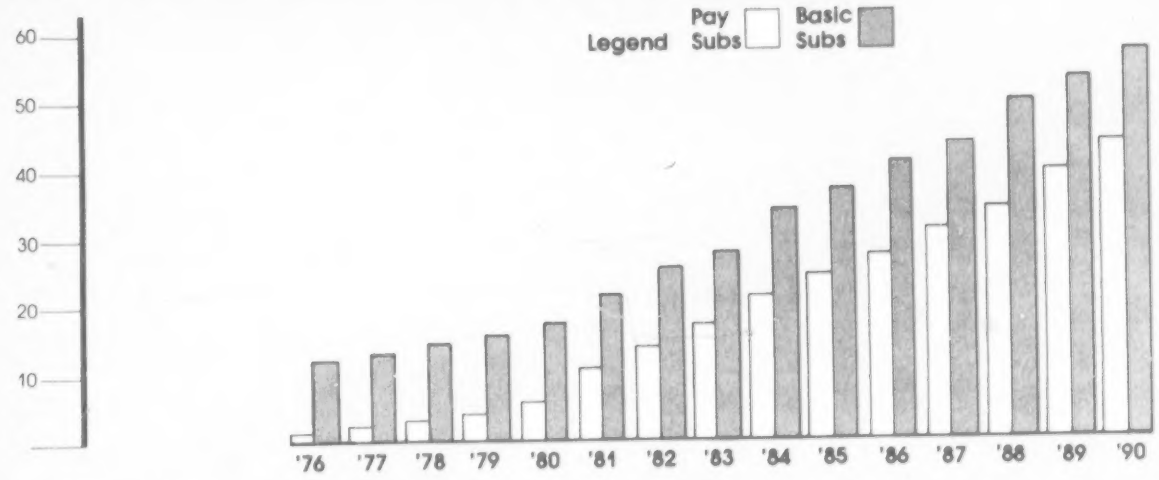
Cable stats

Pay/basic cable growth



Pay/basic subscriber counts for 1981-1990 are projections.

Subscriber counts

Basic Cable Services (television)*	Systems	Homes	% Change In Homes From 9/30
WTBS	3,633	16,730,000	+6.03
CBN	2,900	13,800,000	+3.76
ESPN	2,757	12,708,608	+4.05
C-SPAN	1,150	10,000,000	N.C.
CNN	1,681	9,115,000	+5.38
USA Network	1,600	9,000,000	+5.88
BET	760	8,323,266	+2.35
WGN	2,101	7,144,557	+3.89
Nickelodeon/ARTS	1,400	5,600,000	+7.69
WOR	1,073	4,353,246	+3.93
Modern Satellite Network	538	4,100,000	N.C.
PTL	390	3,950,000	+0.25
SPN (as of 10/15)	347	3,327,416	+5.76
CBS Cable (new this month)	250	3,000,300	N.A.
SIN**	145	2,756,800	N.C.
AETN	285	2,681,478	+7.26
MTV	300	2,500,000	N.C.
National Jewish Television	63	1,528,650	+6.61
ACSN	233	1,271,608	+12.48
Trinity	140	1,271,562	+9.62
Episcopal Television Network	67	1,042,000	+0.68
Christian Media Network (new this month)	120	1,000,000	N.A.
North American Newstime	115	830,000	+0.52
Eternal Word Television Network	14	285,900	N.C.
Basic Cable Services (audio)*			
WFMT	88	605,856	+2.06
Lifestyle	30	300,000	+27.54
STV Service*			
SelecTV Programming	9	210,000	+10.53
Pay Cable Services (television)*			
Home Box Office	3,000	7,500,000	+7.14
Showtime	1,300	2,500,000	+25.00
The Movie Channel	1,400	1,650,000	+10.30
Cinemax	400	700,000	N.C.
Home Theater Network	210	142,000	N.C.
Escapade	65	140,000	+7.69
Private Screenings***	11	127,000	+1.60
Bravo***	11	120,000	N.C.
GalaVision	105	92,000	+2.22

Regional Pay Cable Services (television)	Systems	Homes
Action TV	N.A.	N.A.
Atlantis Entertainment Network	5	950
PRISM	70	245,200
Rendezvous (Gill Cable)	2	12,000
SportsChannel (New York)	18	184,000
SportsChannel (Chicago)	N.A.	N.A.
Z Channel	10	100,000
Regional Basic Cable Service (television)		
Madison Square Garden Network	44	1,200,000

Announced Satellite-Fed Cable Services	Projected Launch Date
Cable News Network II	1/1/82
Home Theater Network Plus	1/1/82
Eros	1/1/82
Daytime	3/15/82
RCTV/The Entertainment Channel	first quarter 1982
Times Mirror Shopping Channel	first quarter 1982
The Health Channel	first quarter 1982
Satellite News Channels (channel one)	first quarter 1982
The Nashville Network	second quarter 1982
Cable Newspaper Corporation	second quarter 1982
UTV Cable Network	second quarter 1982
Kidvid Network	second quarter 1982
ESPN/ABC pay sports service	second quarter 1982
The Weather Channel	second quarter 1982
Cinemerica	mid-1982
Satellite News Channels (channel two)	fourth quarter 1982
Las Vegas Entertainment Network	T.B.A.
The Buena Vista Channel	T.B.A.
Lewmark Productions' Music Channel	T.B.A.
Heartbeat Media Network	T.B.A.
Spanish Universal Network	T.B.A.
Window (independent producers network)	T.B.A.
Black Music Cable Network (Inner City/Unity)	T.B.A.
Video Concert Hall (relaunch)	T.B.A.
Penthouse Entertainment Network	T.B.A.
Times Mirror Shopping Channel	T.B.A.
The Nostalgia Network	T.B.A.

*Satellite-fed services' subscriber counts are as of October 31 unless noted otherwise.
**Estimated Spanish speaking households, includes broadcast stations and translators.
***Includes STV services.
N.A. designates not available.
N.C. designates no change.
T.B.A. designates to be announced.

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National advertising*

Network/client	Status
CBS Cable	
Exxon	New Client
Kellogg's	New Client
Kraft	New Client
Quaker Oats	New Client
CNN	
AT&T	Renewal
Ace Hardware	Renewal
American Cyanamid	Renewal
American Home Products	Renewal
Eastman Kodak	Renewal
J.C. Penney	Renewal
Johnson & Johnson	Renewal
Memorex	New Client
Menley-James	Renewal
Showtime	Renewal
Christian Media Network	
Keenan & Clarey	New Client
ESPN	
AT&T (Yellow Pages)	New Client
Bristol-Myers	Renewal
Campbell Soup	Renewal
Carter-Wallace	Renewal
Colonial Penn Insurance	Renewal
Columbia Pictures	Renewal
Esmark (STP)	New Client
Federal Express	Renewal
Fuji Film	Renewal
Home Box Office	Renewal
Johnson & Johnson	New Client
Mitsubishi	New Client
Phillips Petroleum	New Client
Qantas Airways	New Client**
Renfield Importers	New Client
Showtime	Renewal
Subaru	Renewal
20th Century-Fox (Television Division)	New Client
U.S. Navy	Renewal
U.S. Tobacco	Renewal
Warner Communications (Atari/TMC)	Renewal
MSN	
Chamberlain Manufacturing	New Client**
Hallmark Cards	Renewal
Intermatic	New Client**
Magnavox	New Client
SCM (Proctor-Silex)	Renewal
SPN	
American Express	New Client
Avon Books	New Client
Eastman Kodak	New Client
Estee Lauder	New Client**
Paine Webber	New Client
Polygram Records	New Client**
TWA	New Client
Time-Life	Renewal
Travel Holiday Magazine	New Client**
SIN	
General Mills	Renewal
H.J. Heinz	Renewal
Johnson & Johnson	Renewal
Mattel	New Client
Procter & Gamble	Renewal
USA Network	
AT&T (Yellow Pages)	New Client
Britrail	Renewal
Exxon	Renewal
General Electric	Renewal
Showtime	Renewal
Singapore Air Lines	New Client**
Warner Communications (Atari)	New Client
WTBS	
Banfi Products (Riunite)	New Client
Canon	Renewal
C.N. Fleet	New Client
H.J. Heinz	New Client
M&M/Mars	Renewal
Showtime	Renewal
Stokley-Van Camp	Renewal
Time Inc.	Renewal
Warner Communications (Atari)	New Client

*This chart lists national advertising sales by basic cable networks during October 1981.

**New to network advertising.

Top 42 MSOs

Rank	Multiple System Operator	Subscribers
1	ATC	1,625,000
2	Teleprompter/Westinghouse	1,533,322
3	TCI	1,277,000
4	Cox Cable Communications, Inc.	1,019,989
5	Storer Cable Communications	800,002
6	Warner Amex Cable Communications, Inc	800,000
7	Times Mirror	635,368
8	Newhouse Broadcasting (includes NewsChannels, MetroVision and Vision Cable)	528,981
9	Viacom Cablevision	494,793
10	UA-Columbia	467,544
11	Sammons Communications, Inc.	433,545
12	United Cable Television Corporation	432,112
13	Continental Cablevision, Inc.	410,000
14	General Electric Cablevision Corporation	276,000
15	Cablecom General/Capital Cities	268,577
16	TeleCable Corporation	264,000
17	Heritage Communications	210,000
18	Liberty Communications	208,298
19	Cablevision Systems, Development (includes Cablevision of Chicago)	206,000
20	Service Electric Cable TV, Inc.	189,500
21	Comcast Corporation	186,392
22	Wometco Communications, Inc.	180,000
23	Midwest Video Corporation	174,349
24	Century Communications	162,000
25	TCA Group	155,000
26	Tele-Media Corporation	154,000
27	Western Communications, Inc.	146,399
28	MacLean Hunter (includes Metro, Suburban and Wayne Cable)	143,451
29	Daniels & Associates, Inc.	140,000
30	Colony Communications, Inc.	131,459
31	Jones Intercable, Inc.	124,341
32	Prime Cable	122,000
33	Rollins Cable Vue, Inc.	105,000
34	Harris Cable Corporation	101,222
35	Centel Communications	99,296
36	Horton Communications Corporation	89,093
37	Tribune Company Cable	87,457
38	Multimedia Cablevision, Inc.	85,000
39	Communications Service, Inc.	84,248
40	Buckeye Cablevision	82,777
41	Cable Vision Industries	82,000
42	Armstrong Utilities (includes Armstrong Communications Corporation, National Cable TV Corporation and North Landerdale Cablevision	80,471